

FLEISCHER'S ANIMATED NEWS

VOL. 2

SEPT - 1936

NO - 10



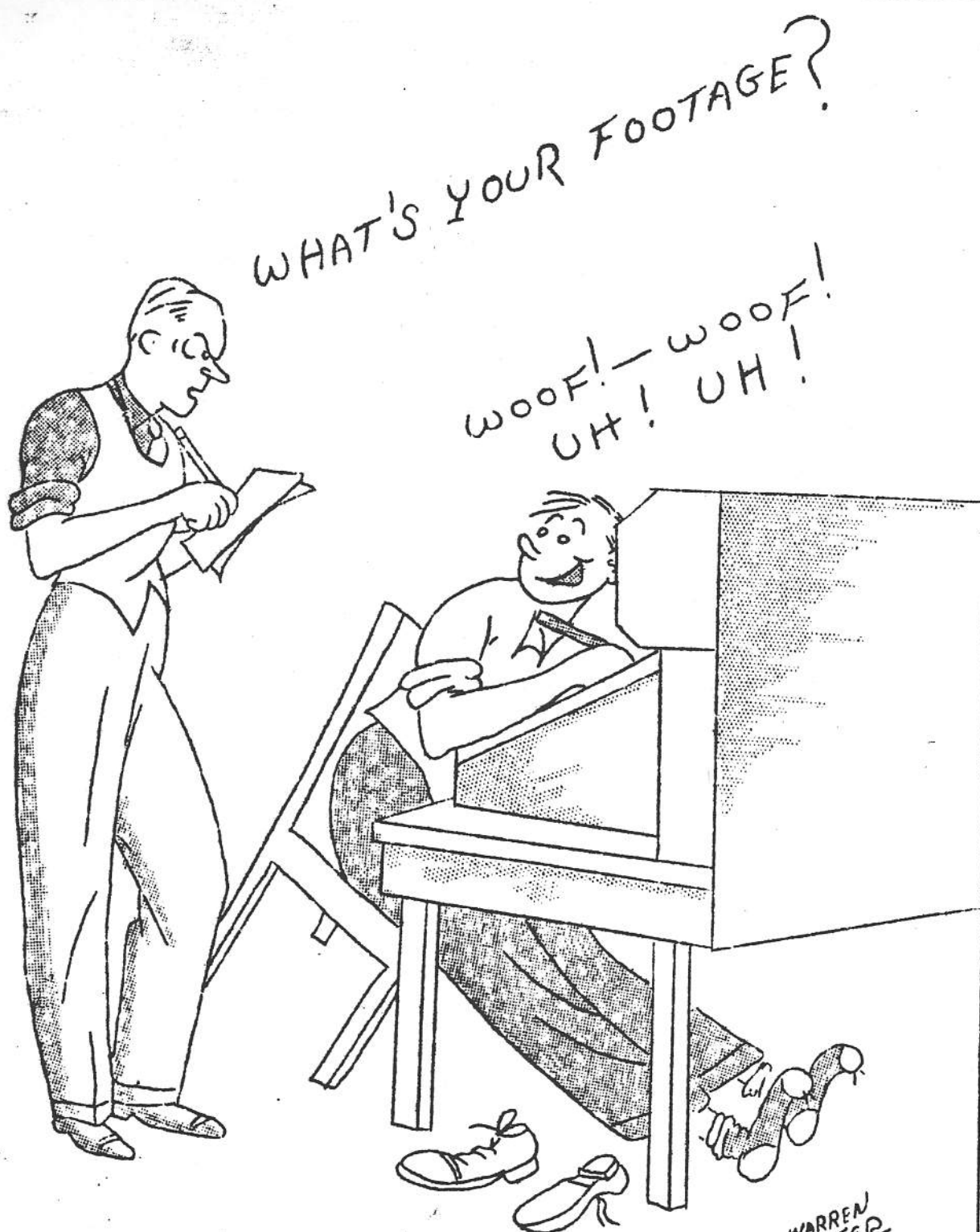
IRVING SPARKER
DREW THE SCENE

The Editor Speaks

In this edition the Editor presents an exclusive Animator's issue. All of the material originated in the Animation Department and those Departments related to Animation, as the Music, Timing and Story Departments.

The Editor hopes that the issue will meet with the approval of our subscribers. It is intended that several succeeding numbers will be dedicated in turn to our other departments, as the Inbetweening, Inking and Opaqueing Departments.

This Department wishes again to thank those people, individually and collectively, who have contributed to the Studio Magazine in the past and we hope that they will continue to do so. It is their efforts that have contributed in a large measure, to the success that the Magazine enjoys today.



"THE 'ISE AMUGGIN' INFLUENCE
IN THE STUDIO.

Editorial

(A La Ye Editor)

This is September. Last month was August and next month is October, but, this is September! We will have to wait until next year to see another September morn.

Basket ball is not played in September, neither is hockey. September means that children go back to school after their wonderful summer vacations, but it is no concern of ours. We are not children anymore and we do not have to go back to school. Still, we must keep looking at life on the bright side of things, because opportunity may be just around the corner. Who knows?

September has Labor Day which usually signifies the end of vacations, but my vacation ended in August, therefore September means nothing to me. It is a cooler month in September on account of it being closer on toward the fall than August is.

But nevertheless we must acclimate ourselves, because if you have the capacity to do that, then it means success which lies just around the corner. Who knows?

September is a good month for rheumatism to be gotten in. My uncle Moe Goldfarb, who owns a clothing store at 14793¹/₂ Delancey Street, got rheumatism last October. He finds it hard waiting on customers. But, if you want to get a beautiful fall suit for \$10.95 he has a cracker-jack salesman, without rheumatism who will give you the best of service. If you bring a friend who has a dollar he will be able to get a suit and a top coat with your purchase. You must walk up two flights, but it's worth it. You save money.

A September sale is better than a June sale except last July when I went for a sail in a lovely boat. It was wonderful. (Joke).

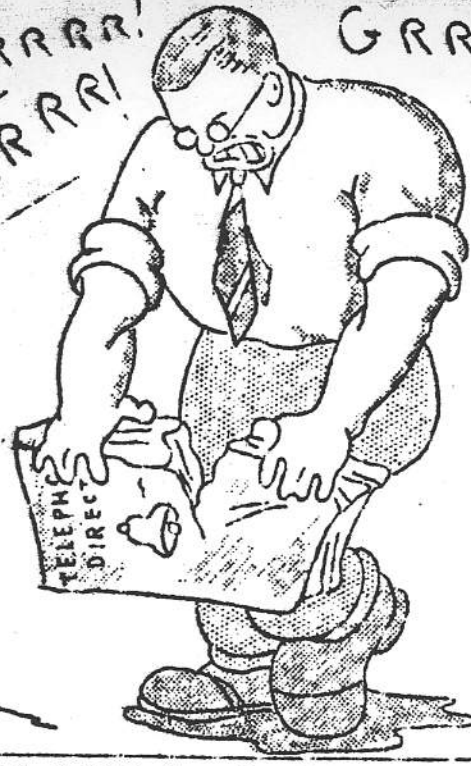
Sometimes it seems as though things go on just the same. Many times we must look forward and then again we must look backward. But that's life. September is a month in which we must be alert for success may be just around the corner. Who knows?

Herman Cohen.

GRRRR!
GRRRR!

GRRRRR!

IZZY SPARBER
LIMBERING UP
BEFORE MAKING
THE ROUNDS OF
THE
ANIMATION
DEPTS.

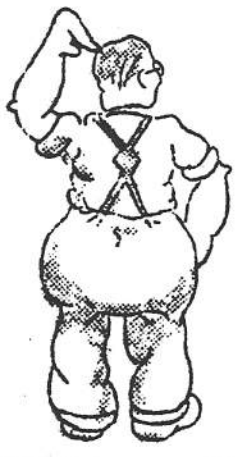


NICK TAFURI

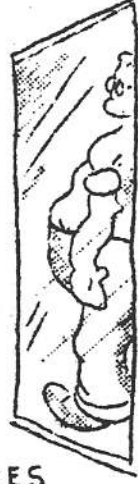
WHEN AN ANIMATOR DOES NOT ANIMATE



HERMAN LOOKS FOR
IN-GROWN NAILS.



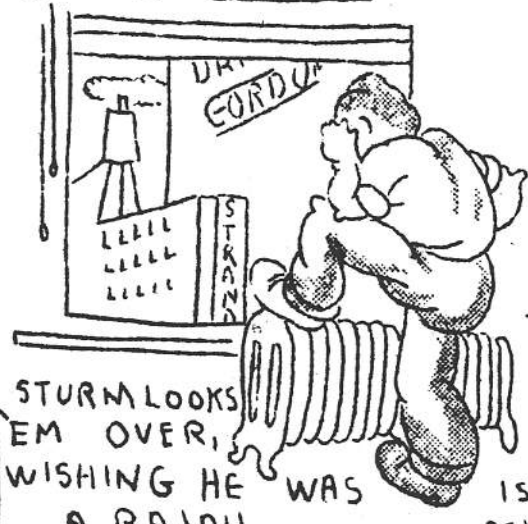
TENDLAR WORRIES
ABOUT HIS STOMACH



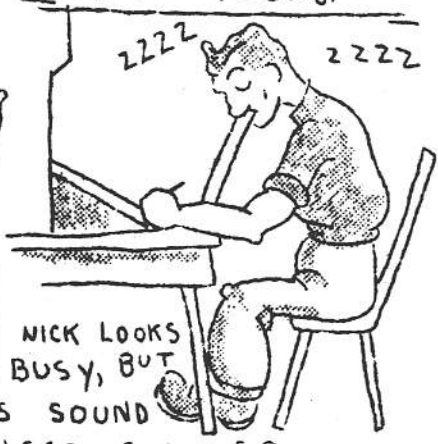
BRUCKER PLAYS WITH
HIS TOOLS.



JOE ORIOLO WAITING
FOR QUITTING TIME.



STURM LOOKS
EM OVER,
WISHING HE WAS
A RAJAH.

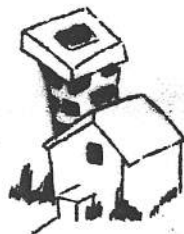


NICK LOOKS
BUSY, BUT
IS SOUND
ASLEEP. A RULER
PROPPED UNDER HIS NOSE
HOLDS HIS HEAD UP.

NICK TAFURI



by Vera Coleman-



CENSUS

The population of the United States has been increased by the arrival of two young ladies.

One arrived at the home of Ruth and Seymour Kneitel on September 6th 1936, weighing seven pounds two ounces, without baggage.

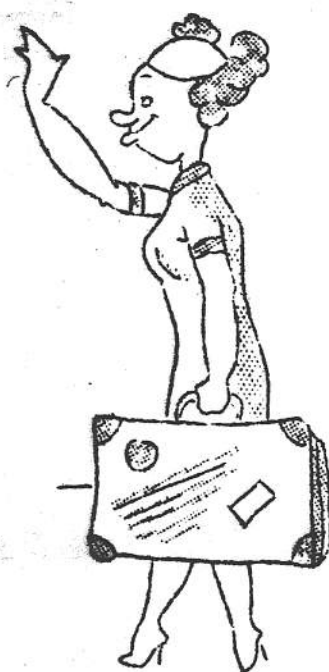
The other beauty contestant, weighing seven pounds six ounces, in her stocking feet, arrived at the home of Marjorie and Orestes Calpini on August 9th 1936.

Congratulations and best wishes to the proud parents.

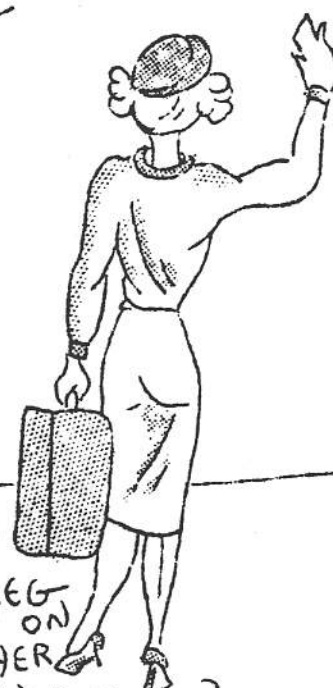
DID YOU KNOW THAT?

OR
STUDIO NEWS FLASHES

BY
D. TENDLAR



SOPHIE RABINOWITZ
WAS AWAY ON A
VACATION?



ELIZABETH
ROSENSWIEG
WAS AWAY ON
VACATION - HER
FIRST ONE IN A YEAR?



GENEVIEVE MEEFOFSKY
IS LEAVING FOR A
VACATION NEXT WEEK?



MILLCENT
GOLDSTIEN
WAS VACATIONING
HER FIRST
ONE SINCE
LAST TIME?

THE STUDIO TAKES PLEASURE IN WISHING THEM
A HAPPY TIME !

INTYPE

BY WILLARD



Joseph Edward Stultz was born. That is the only definite data we have as he was found on the doorstep of a girls' boarding school in Boston, wrapped in a Sunday Comic page approximately forty years ago. Joe went to school. Of this we are certain as Joe distinctly recalls weaving multi-colored paper mats, which you and I know is a major course in all Reform Schools the country over.

As Joe grew up...pardon, as he got older (because if Joe stood in a room 12 feet high and you guessed that his head was 7 feet from the ceiling, you would be two feet wrong on the tall side), he became in turn a cowboy, engineer, surveyor, actor, soldier of fortune, stage hand, college graduate, bowler, (NOTICE TO FLEISCHER BOWLERS! THE BOWLING SEASON STARTS OCTOBER 6th), beauty specialist, side show barker, inker, cameraman and ended up in the gutter of literary effort...writing gags for animated cartoons.

Joe, as you may have noticed although his name is Joseph Edward he's just plain "Joe" to us, served in the World War and was shot into twelve pieces of which they only picked up ten and did a marvelous job of surgery putting them together into what we know today as Stultz, and Joe is still wondering which two pieces they didn't pick up.

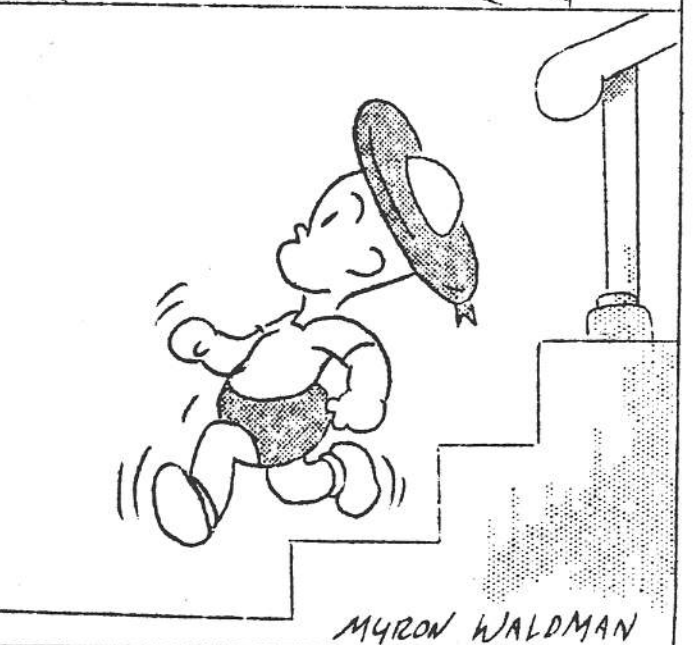
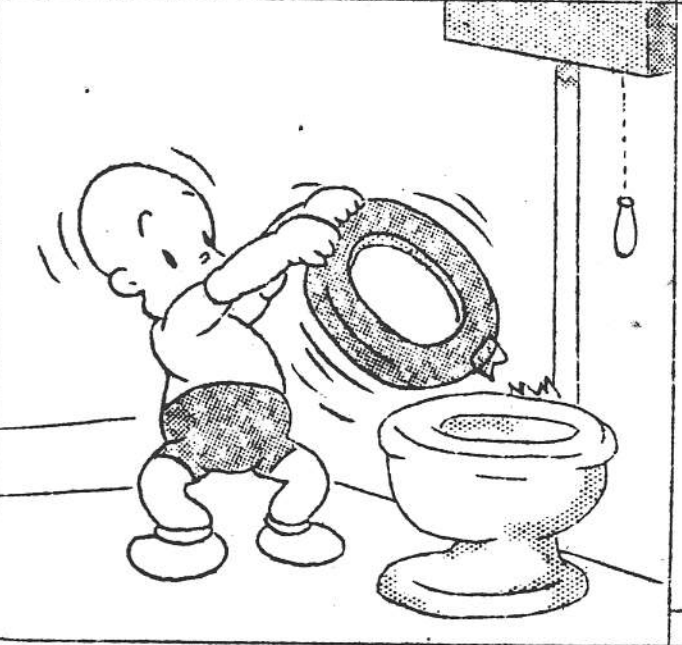
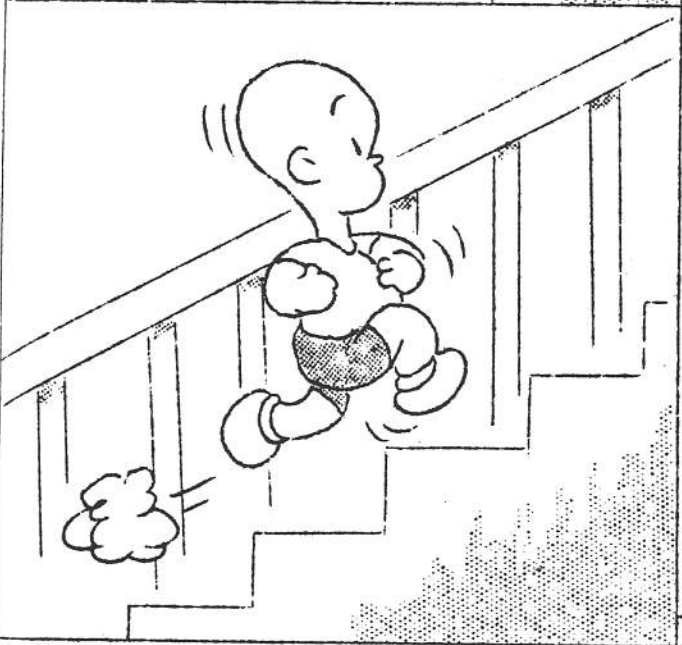
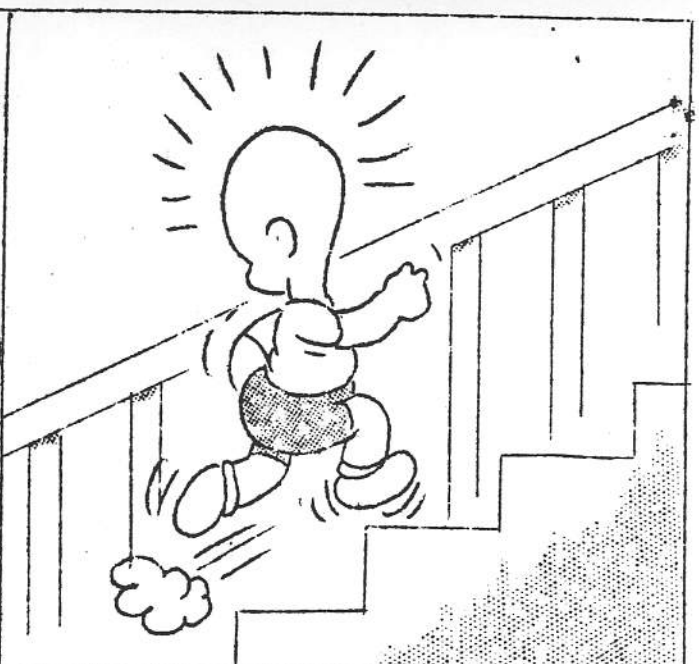
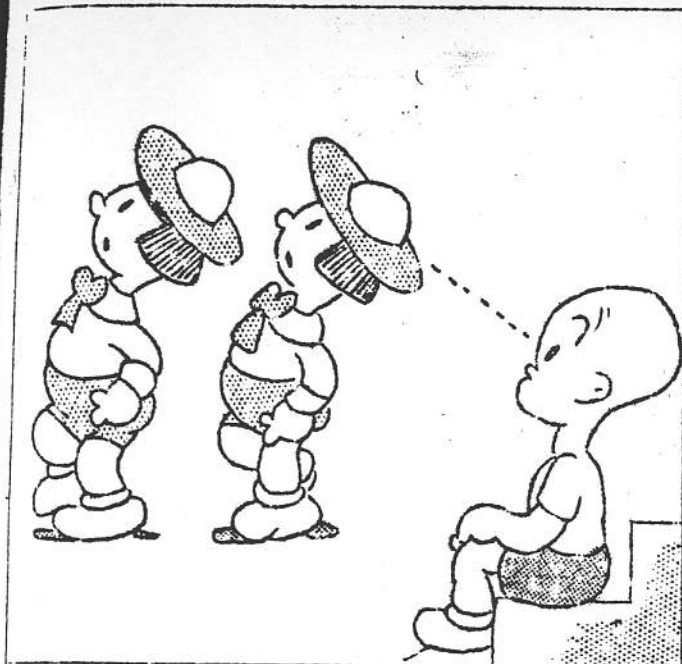
Joe has "steal" gray eyes and his hair, what there is of it, looks kind'a brown. He refuses to smoke Lucky Strikes, Camels, Old Golds, Herbert Tareytons, Philip Morris', Between-the-Acts, Melachrinos, Murads, Egyptian Deities, Wings, Spuds or Kools. Yes, you've guessed it....he smokes Chesterfields. He doesn't drink...but when he does, his favorite is Rye, Scotch, Gin, Rum, Champagne or Brandy. Oh yes, he'll force a drink of Absinthe. When it comes to food, Joe is an epicure. He is also a judge of good food. He is a connoisseur of fine wine sauces and rich gravies. His favorite dish is frankfurters and beans.

As we talked to him, his memory returned in short flashes and during these lucid moments he recalled having attended Boston University, where he taught Mickey Cochrane to play baseball. Mickey was a classmate. As manager of the boxing team he taught Charles Farrell, also a classmate, to box. Farrell is now a movie actor and Joe is punch-drunk.

We asked him his weight but he didn't answer, so if he doesn't care, why should we? His boyhood ambition was to sleep in a bed.

His hobbies are Muggsy, Patsy, Bounce and Butch. Muggsy is a Boston Terrier and mother of three full-blooded (?) pups, Patsy, Bounce and Butch. The question mark after full-blooded means that although Joe knows they're full-blooded he's dog-goned (get it?) if he knows what kind it is.

His favorite color is dark brown, but not the same shade as you get the morning following the night you've been drinking after. His favorite sport is fishing, and over a period of fourteen years and some months, he has assembled one



MYRON WALDMAN

SWEET SEPTEMBER.

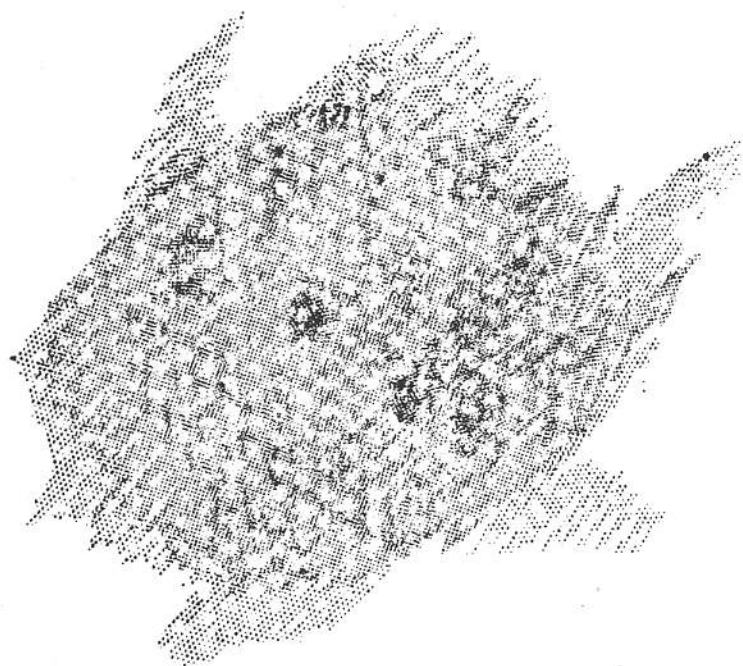
S is for Sam, I think he's a dilly,
E is for Edith, isn't she silly?
P is for Popcye, who gives you a "smack."
T is for Timberg, who's nerves are a wreck.
E is for Erich, with his big fat belly.
M is for Max, he's a velly nice felly.
B is for Brucker, so handsome and strong.
E is for Ethel, who gets the late time all wrong.
R is for the writer who wasted his time,
But he didn't mind, 'cause his heart is in rhyme.
by Izzy Sparber.

AN ODE.

Since ever a tot at my mother's knee,
The importance of background was stressed to me,
"Men with backgrounds," my mother said,
And kept drill, drilling it into my head.

And all through these years I've searched and howl
Until at Fleischer's I made my bow,
And found men with backgrounds at last,
The backgrounds are swell, but the men.....alas.
by Mera Ruthek

WATCH THIS SPACE

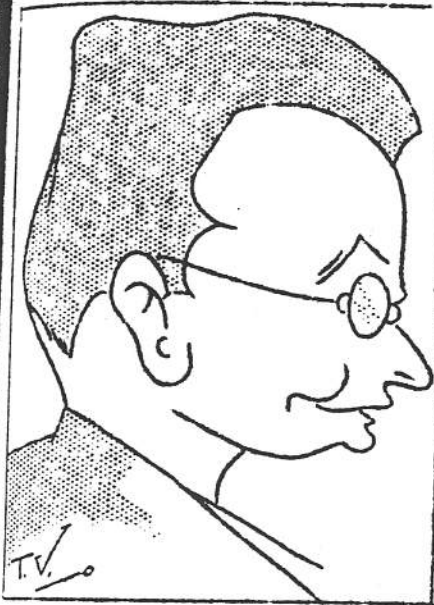


IT GETS DIRTIER
EVERY ISSUE

JACK WARD

TINTYPE

By TED VOSK —



WILLIAM SHAKESPEARE celebrated one of his anniversaries on April 23rd, 1908 - the day of Myron Waldman's birth. Myron doesn't remember anything that happened on the day - he was tired.

When he began his schooling, he found it necessary to play hooky; he needed the time to write good excuses to keep him from his classes. He thought it was much more fun picking fleas off his dog and chasing the ducks and chickens in his back-yard. He climbed one of the cherry trees one day, and just when he had reached the top, he lost his hold and went hurtling down onto one of the lower branches. He hung there by his pants yelling for help. The pressure of his weight on the pants, forced most of Myron into the part he sat on, if he had been sitting, consequently today - the greater part of his 150 pounds is lodged there.

He started to draw when he was five, using the walls in his attic to display his prowess. He wanted to be a cartoonist and draw funny pictures. At New Utrecht High School he art edited the mag and Jesse Owens-ed on the track team.

After graduation he enrolled for a three year course at Pratt Institute, where his work was held up as a bad example. Myron worked nights to pay for his tuition. He drew cartoons for a Long Beach newspaper and acted as advertising manager and office boy for a brassiere and girdle company. Somehow his eyes got the better of him at that job and he started to wear glasses. After two years at Pratt's, Myron decided to find a real job and went to work for the late "Mutt and Jaff" studios. After one week there, he thought the business too crazy and promptly returned to school.

After the three years were over, Myron ushered at a Brooklyn cinema for one night, then worked for Donnelly's Red Book, selecting telephone numbers and designing cesspools (Funk and Wagnall's) and tombstones. (wotta job)

On October 11th 1930 he started his career at Fleischer Studios, occupying only a part of the 10th floor at the time. He opaqued for two months - inked for eight weeks and inbetweened for sixty days. William Henning bossed over him and Edith Vornick was just one of the gals then. After only six months, Myron began to "make 'em move" for Seymour Kncitel, then for Willard Bowsky and three years after he had crossed the Studio threshold he was made a department head. In the Inbetweening Department, there was only one person telling him what to do. Now there are six who direct his activities.

Myron has one sister and three brothers - they're all married. One of his brothers calls him a dope - he sez the only thing Myron can do is draw. His department of animators have been trying to convince him that marriage is the best thing for him. To date, everyone in his department has married (Stimson is attached to his cameras) and Myron is still single. He contents himself with his two dogs, one of which is half police and half collic, the other is three years old and developing. He's trying to teach one of the dogs not to drink out of the bowl in his bathroom.

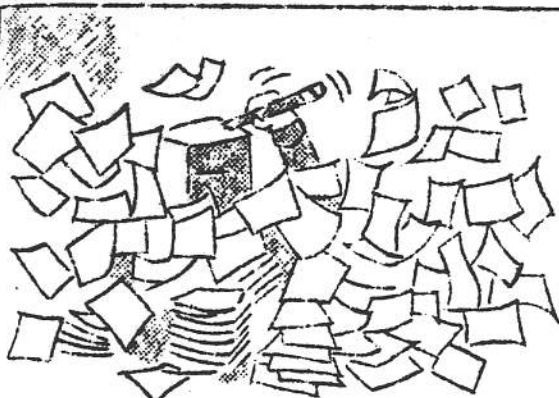
Myron is 5 feet 5 inches tall. His arms and legs are covered with hair. His eyes change color. Usually they're hazel - sometimes they're bloodshot. His favorite color is brown. He is always hungry, asks for sandwiches all day long and raids the ice box when he gets home at night. His favorite dish is the one he's eating. In the way of liquids he likes Prestone (ask him).

He doesn't like skinny or black haired girls. All others got his O.K.

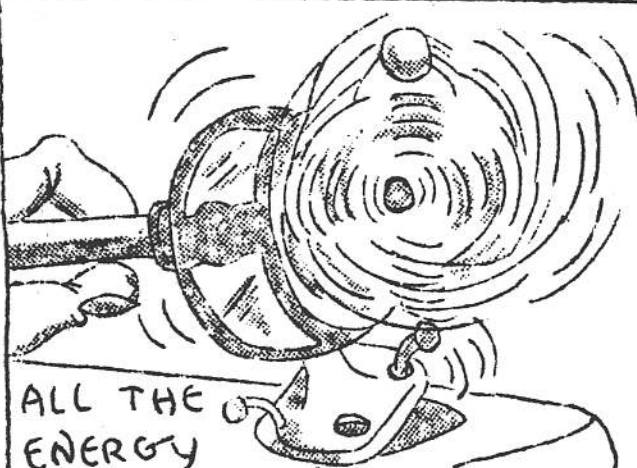
He has a keen sensayuma and enjoys practical jokes. His hobbies are fishing, tramping in old clothes, week-ends in the country and Sam Stimson.

His life has really been very uneventful. The only thing he tries to hide is his appendicitis operation. He still draws sometimes and still wants to be a cartoonist.

BELIEVE IT OR NUTS"



EVERY ANIMATOR IN THE STUDIO CAN DO AN AVERAGE OF 5,183 FEET PER DAY IF HE WANTS TO (BUT HE DOESN'T WANT TO!)



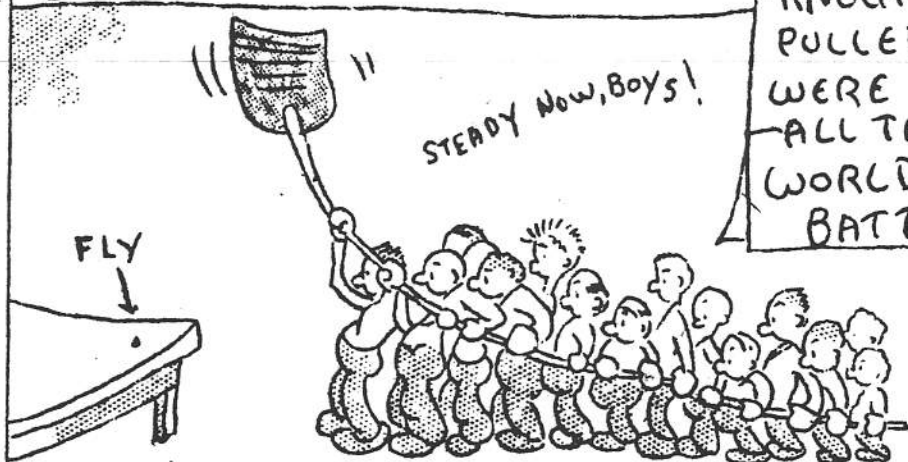
ALL THE ENERGY USED EACH DAY FOR SHARPENING PENCILS IN THIS STUDIO, IS MORE THAN ENOUGH TO DRIVE THE QUEEN MARY TO THE MOON



IF ALL THE PAPER USED FOR ANIMATION WERE MADE INTO MONEY—IT WOULD BE COUNTERFEIT!



IF ALL THE "KNOCK-KNOCKS" PULLED IN THIS STUDIO WERE ROLLED INTO ONE ALL THE DOORS IN THE WORLD WOULD BE BATTERED DOWN!



IF ALL THE ENERGY USED BY ALL THE ANIMATORS, IN ONE DAY, WERE COMBINED IT WOULD BE ENOUGH TO SWAT A FLY!

BY
DAVE TENDLAR'S
"PERSONALITY
BOYS"

the RABBLING REPORTER



WHAT IS MOST GENERALLY ASKED YOU WHEN YOU TELL ANYONE YOU WORK FOR
A CARTOON STUDIO?



G
R
A
H
A
M
P
L
A
C
E

Graham Place: "I never tell anyone, because it might get back to my folks and they still think I'm just peddling dope."



George Germanetti: "When I tell them I work in a cartoon studio, their eyes become very glassy and they gently tip toe away from me, looking back maybe once or twice."



Lillian Friedman: "Do you really have to make all the drawings? Why don't I see your name on the screen? Oh! Do you know Myron Waldman? It must be very interesting. It must be very monotonous."



Bill Sturm: "Oh! You make those crazy things! You guys must be nuts. Who thinks up those silly ideas? You must getta lotta dough. I gotta n'uncle whose a good artist do you think . . ? How do you make 'em anyway?"



G
I
L
M
A
R
T
I
N

Wm. Gilmartin: "How do they ever think up such silly ideas? Does Max Fleischer make thousands of drawings for every picture? My brother draws funny cartoons, could you get him a job as an animator?"



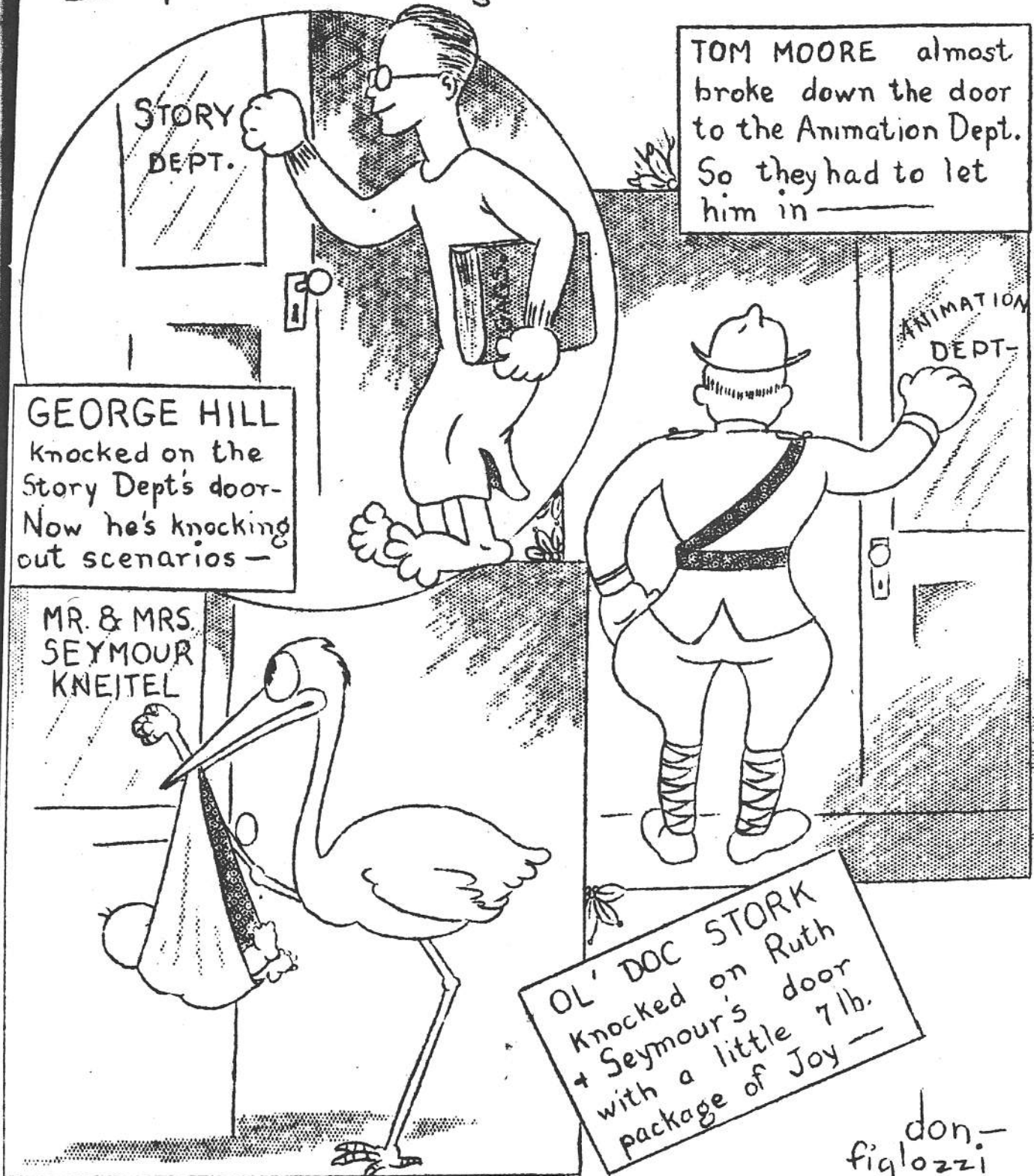
Harold Walker: "They don't ask me, they tell me. 'Yea? All you need is somebody to believe you.'"



Seymour Kneitel: "The first thing they say is, 'How the devil do they make those things move around?' The next thing they say is, 'Where do they got all the ideas from?'"

WILDLIFES of the MONTH

We present a few legitimate "Knock Knockers"—.



CONTRIBUTED POETRY

Free Verse

A DREAM COME TRUE.

by Izzy Sparber

Once I was a little boy,
And Oh! How I wanted a pony,
My mother said, "You lazy goy,
Go out and make some money."

So I struggled with life,
And Oh! What strife,
'Til I got the money.

And now that I've got it,
Who the hell wants it?
I'd rather have a honey.

CHRISTMAS IN SCRANTON.

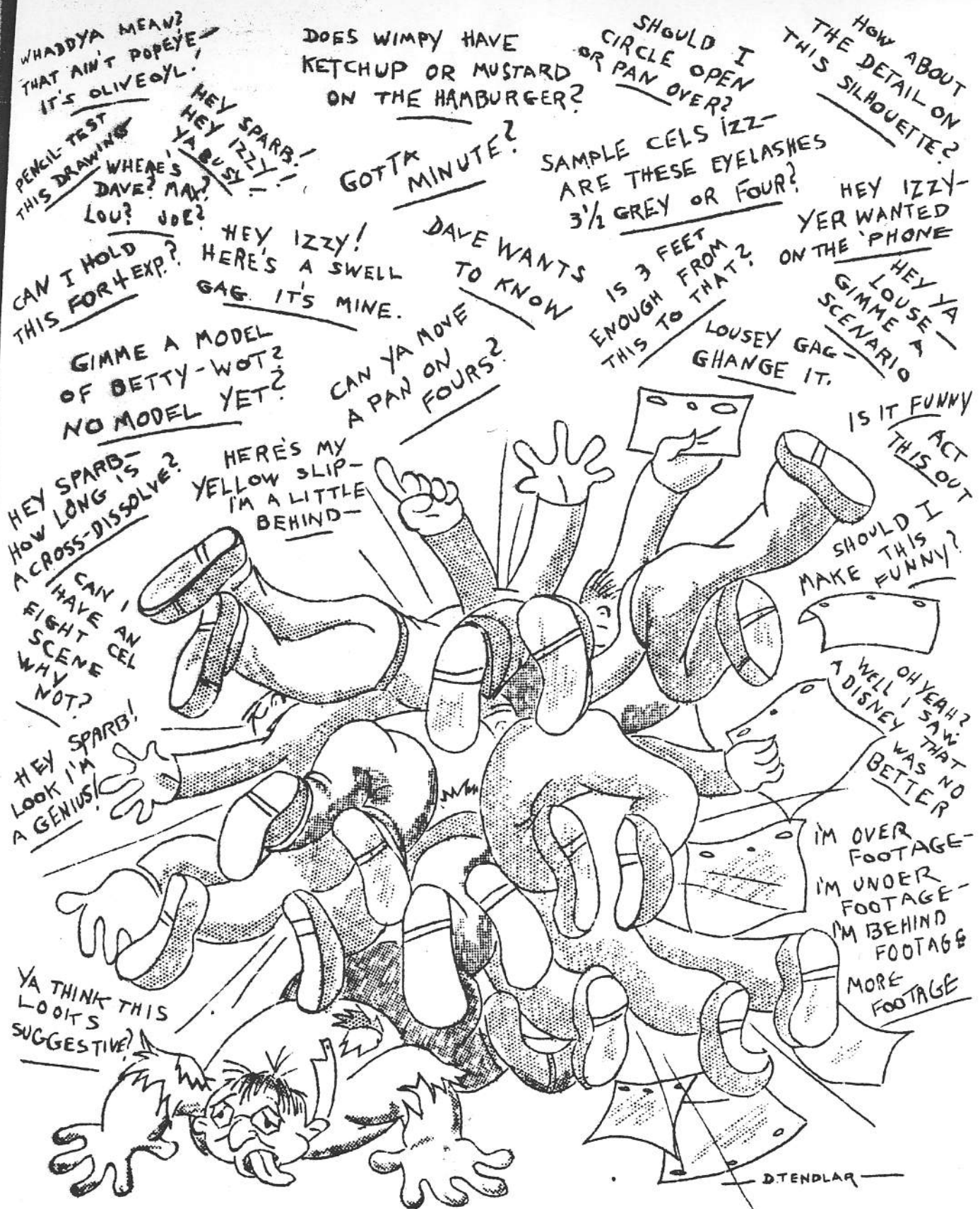
by T. Antisell Johnson.

Love is pounding at my temples, knock, knock,
Shall I open the door? I fear, I fear,
Shall I answer love or no?
Shall I tell her, "Come" or "Go?"
Shall I "off to Buffalo?"
My mom!

ROMANCE.

by Izzy Klein.

Roses are red,
Violets are blue,
I love a herring,
Boop Boop a Doo!



= A DAY IN IZZY'S OFFICE =

DID YOU KNOW THAT?



SEYMOUR KNEITEL
WAS A GAG MAN
AT M-G-M
NOW HE DOES ALL HIS
GAGGING AT HOME—

LOD ROSSNER
HAD HIS OWN
ADVERTISING
AGENCY
NOW HIS SUITS DO
THE ADVERTISING—



DON FIGLOZZI
ONCE CONDUCTED HIS
OWN ORCHESTRA
NOW HIS WIFE DOES
THE CONDUCTING—

Ed NOLAN.



POPEYE AND OLIVE OYL IN

Animation by:

"GLORIOUS YOU AND GORGEOUS ME"

Scenario by:

Willard Ozarkowitz Jake Garmanetti
Graham Calpini Gordon Bowsky
Orestes Sheehan George Place

I. Knapp
U. Sleep
V. Doze

This Fleischer Production rates higher than any other Fleischer Production produced by Fleischer to date. In this latest Fleischer Product the story is unfolded skillfully and works up to a series of rapid events midway thru the production and all ends well for the hero and heroine bringing the Production to a happy ending.

In all our born days we have never seen anything as funny, as side-splitting, as mirth provoking and hilarious as this, the latest Fleischer Production by Fleischer.

BETTY BOOP AND GRAMPY IN

"GORGEOUS YOU AND GLORIOUS ME"

Animation by:

Lillian Lokey Ed Stimson
Sam Friedman Frank Vosk
Hicks Waldman Ted Endres
Myron Nolan

Scenario by:

U. Sleep
V. Doze
I. Knapp

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(Continued)

WIFFLE PIFFLE AND PUDGY IN

"GORGEOUS US"

Animation by:
Otto Johnson
Harold Hoffman
Dave Walker
Tom Feuer

Scenario by:
V. Doze
U. Sleep
I. Knapp

This Fleischer Production rates higher than any other Fleischer Production produced by Fleischer to date. In this latest Fleischer Product the story is unfolded skillfully and works up to a series of rapid events midway thru the production and all ends well for the hero and heroine bringing the Production to a happy ending.

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ANIMATED NEWS FUND REPORT

Balance in August Issue \$560.95

Receipts

Fleischer Studios for September	\$15.	
Sale of Paper	19.	
*Repaid on Loans	32.	66.
		<hr/>
		\$626.95

Disbursements

None

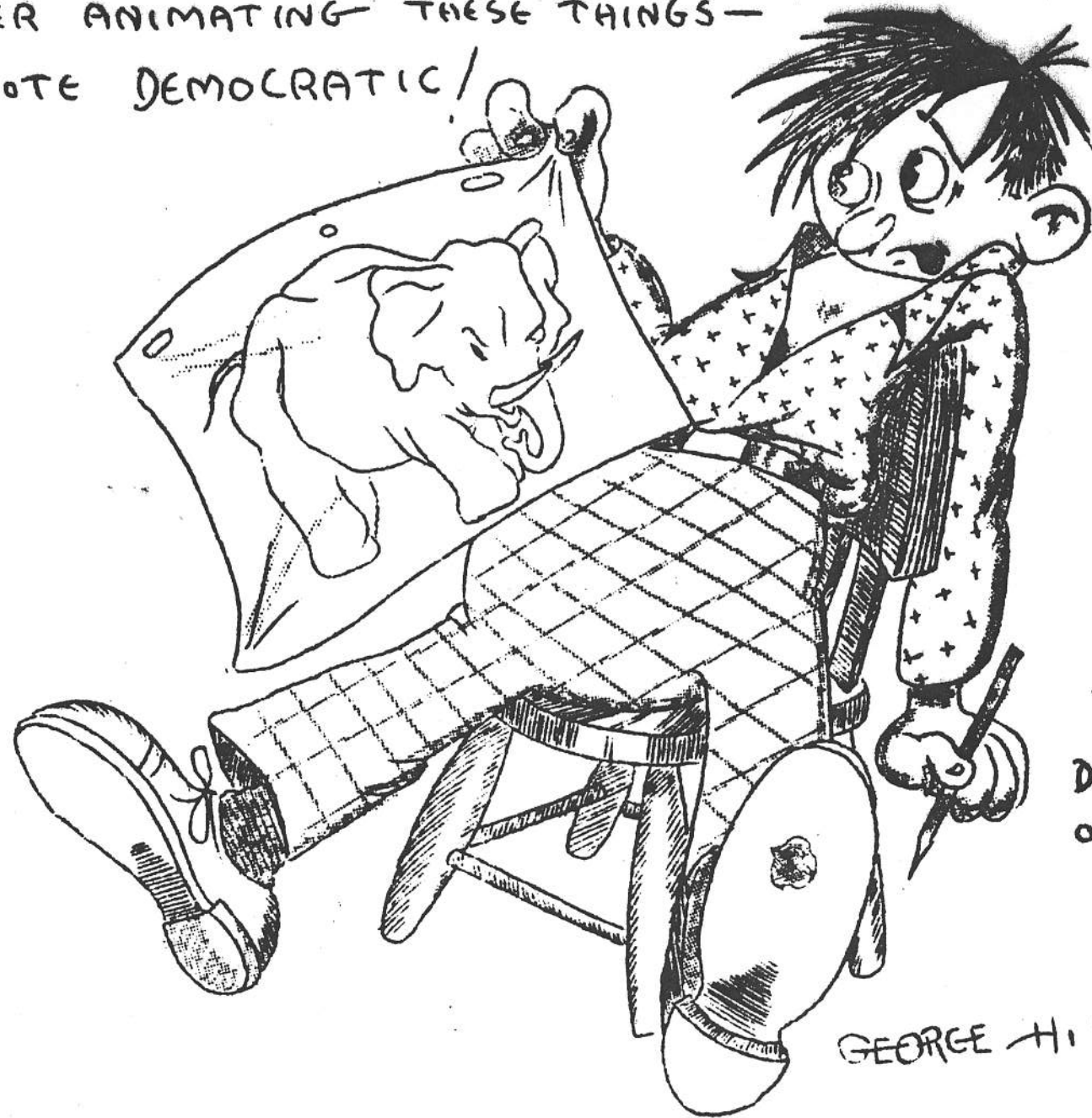
Balance

\$626.95

*Balance due on Loans \$118.

To date the Relief Fund has assisted 18 cases in our organization in the sum of \$1015.

AFTER ANIMATING THESE THINGS—
I VOTE DEMOCRATIC!



P-6-2 MAKES A
DEMOCRAT OUT
OF ANOTHER
ANIMATOR /

GEORGE HILL —

WOE IS ME!

Dear Max:-

Don't ask me I pray, how I'm feeling this morning,
My heart's full of aches and my mind's full of fears,
This weight on my mind is an ominous warning,
Am I doomed to be single the rest of my years?

Besides making pictures, it should also be known,
That your role of Dan Cupid is played to a "T",
You may doubt this assertion but proof can be shown,
You made matches for others, now what about me?

Seymour and Ruth met here under this roof,
Mariana and Tom were the next to be wed,
Ed. Nolan and Mary are additional proof,
Of your role of match maker, there's much can be said.

The elopement of Florence with Abner Kneitel,
Came after a courtship of nearly a year,
Joyce Doody was next to fall under your spell,
When she became Mrs. Bill Vanderveer.

The following engagements, I credit to you,
Marilynn Werner and Tex are first on the list,
Bert Platt and Aaron have promised "I do"
And yet I remain a Miss that's been missed.

Pauline Kaufman is wearing a ring on her finger,
That was given to her by young Milton Fine,
No wonder I feel I've been "pulled through a wringer"
Must I go on forever as just

Sadie Klein.

* * * * *

Answer to Sadie Klein.

Dear Sadie Klein:

Don't cry and whine,
Just mention the guy you adore.
One sock on the nose - will make him propose,
Unless -- he's been married before.

Max.